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Important documents of American history afford good examples. The *Declaration of Independence*, which has every trait of distinction, weight of thought and rhythmic movement; Bills of Rights; great passages in the luminous decisions of Chief Justice Marshall which shaped the law for America; and in the speeches of Webster, of like weight and greater eloquence.

We do well also to study American authors of lyric poetry. Bryant will bear study. The *Thanatopsis* is a noble poem. The imagination that takes the whole globe and all its ages into one view, as naturally and simply as a country church-yard, and speaks the gentle words of Nature to the race, stealing away the sharpness of death,—this is a higher power than that which sings the elegy of any swain in a country church-yard; though Gray's elegy is a joy forever.

In somewhat the same vein of thought, it may be said that Lowell's *Agassiz* is far better worth prolonged study than Tennyson's *In Memoriam*. Lowell was a supreme man, by natural endowment, by culture of the schools, by profound study and masterly criticism of the great literatures, by acting a great man's part in affairs, by experience of life; a king of men. Agassiz was another king of men. The poem has every distinction of thought and style, every varied music of rhythm with which such a poet should celebrate the memory of such a friend. It is a far higher strain than the doubts and broodings of young Tennyson over his college friend, the "*laborious orient ivory sphere in sphere*" of his sonnet meters, beautiful as many of them are.

Longfellow, too, and Emerson have a lift away from the constraints of English thought; liberty, purity, hope, love, speak in their pages. They seem provincial to the English; so, we know, did the Athenians to the court of the great king, and to the hierophants of the immemorial lore of hundred-gated Thebes.

MORNING SESSION (Thursday, December 29).

The President called the Association to order at 10 o'clock.

7. A Grouping of Figures of Speech, based upon the Principle of their Effectiveness. By Professor Herbert E. Greene, of Wells College, N. Y.

Professor John Phelps Fruit :

In a certain sense figures originate in the poverty of language; but I am inclined to think that that is an unfortunate expression. The natural facts of the universe come into the human mind and are idealized. These ideated forms are preserved in the memory, and it is in terms of these ideated forms that we communicate our thoughts. Our mind, our thoughts belong to the

invisible universe, and through means of the natural facts, or the visible facts, we make plain the unseen; so that it depends upon the natural facts, rather than the poverty of language. If we are poor in natural facts, in ideated forms, then are we poor in figures of speech, because a natural fact represents a mental or spiritual fact, and it is this natural fact, used to represent a spiritual fact, that makes the figure of speech. If we have one natural fact, or two natural facts, as our stock, we can have two metaphors, or in combination, three metaphors. It is a poverty, not of language so much, as a poverty of thought; it is a poverty of the mental ability to see that a natural fact represents a spiritual fact. A grouping of figures for effectiveness seems to me to be a little difficult, for we must say figures are to be used for a certain purpose—effective for a certain purpose. Suppose we are to use figures for instruction; simile will come first. Suppose we use figures for the purpose of addressing the feelings; metaphor will come first. When we define the purpose, we have a principle of logical division that controls the grouping.

Dr. Greene's grouping, according to the amount of imagination exercised in interpreting, is very interesting, but it is not clear how it is a grouping "for effectiveness." In what way, general or particular, is the grouping effective? For what purpose is the grouping effective?

Professor Greene :

Professor Fruit made a series of figures, placing simile at one pole and antithesis at the other. It seems to me that this is confusion. He apparently agreed with me as to the distinction between trope and figure. Antithesis is not a figure at all in the sense that I mean. Antithesis is not a trope. It is a contrasting of two things that may be perfectly literal in intention, at least. Antithesis does not necessarily have anything of imagination in it. If it had, Macaulay would be one of the most imaginative of writers. Simile has imagination in the sense that it compares something literal with something else, and makes the imagination do a part of the work. It is possible, by the use of simile or of other figures, to express thoughts which cannot be expressed in literal language because of the poverty of language. To express all our thoughts, we have to make some words do more work than they will bear literally. Take, for example, the figure familiar to us all used by Longfellow in *Evangeline*:

"Homeward serenely she walked with God's benediction upon her.
When she had passed, it seemed like the ceasing of exquisite music."

He described *Evangeline* in that way; he could not have done it by the use of literal terms. The poverty of language made him use this means.

Professor Fruit says that language represents spiritual facts. Perhaps he will allow me to say it can be made to represent spiritual facts. It is by the use of figures that we make it do what it does not ordinarily do.

As regards simile being addressed to the understanding. It is addressed to the understanding and also to the imagination. It is addressed more to the understanding than some other figures,—more than metaphor. Metaphor requires more imagination than simile; but in all these figures, except allegory, there is required a blending of the understanding and the imagination. Allegory, he says, is readily understood. It is, rather, felt or perceived. Children, he says, understand allegories. Don't they perceive them? Don't they feel them? A child has an active imagination. Its understanding is not very great. It feels, realizes, gets the force of the allegory; by its help the child understands what it might not understand simply in the form of a literal statement.

Once more I call attention to the fact that I spoke of in regard to the use of the parable. It was imperfect allegory that was best understood. When pure allegory was used, the disciples said, "What might this parable be?" (Luke, viii, 9.) Take the parable of the tares. The disciples said to the Master, "Declare unto us the parable of the tares." (Matt., xiii, 36.) That was something their imagination was not equal to,—something they were not certain that they understood.

The discussion was continued by Professors J. W. Bright, J. Pollard and J. T. Hatfield.

8. Guernsey : its People and Dialect. By Professor E. S. Lewis, of Princeton College, N. J.

Professor A. Marshall Elliott :

I wish only to make one or two remarks in connection with this paper. Dr. Lewis undertook the work at my suggestion. Some years ago I was on the island of Guernsey, and I was impressed then with the great importance of having a scientific work published on the subject of the Guernsey Dialect. Dr. Lewis was kind enough three years ago to collect the material, a suggestion of which he has presented to you here this morning. This material is entirely too technical to be read before a general audience, and is of particular interest only to specialists and one engaged in phonetic work. The writer has simply given you a sketch outside entirely of his scientific work, with only a suggestion of the possibilities of the development of the work. The importance of such a treatise is suggested immediately to any one who considers the position of the Channel Islands, and has a knowledge of the language used in England during the Norman Conquest.

The Channel Islands to-day preserve many of the older forms of the language that belonged to the English—in other words, the natural transition from the Continental French to the old Anglo-Norman French as used in England in the twelfth and thirteenth centuries. This is an important